

LE PANTOPHONE

est la plus parfaite des machines chantantes à disques et la seule sans pavillon visible.

D'une solidité absolue, le PANTOPHONE est le plus facilement maniable de tous les appareils de ce genre existants. La reproduction de la voix, de la parole et des instruments est d'une netteté et d'une vérité absolues.

Le meuble est d'une élégance de bon goût. Pour le transport, rien n'est plus pratique que

Le PANTOPHONE

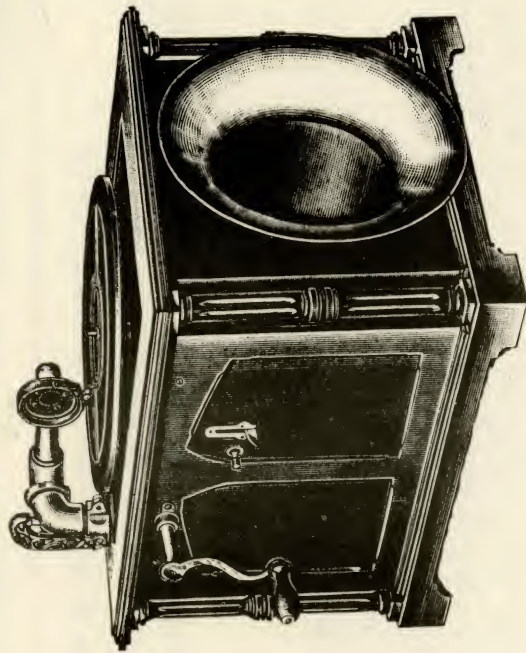
Avec lui, point de pavillon à démonter et à emballer séparément, point de caisses encombrantes pour le pavillon, pour l'appareil, pour les accessoires; tout entier, il peut se renfermer dans une caisse de petit volume et de transport facile.

A. MORHANGE, 38, rue Vivienne, PARIS



No.30 APRIL 1966

PANTOPHONES N^{os} 2704 & 2705



(Voir ci-contre les légendes explicatives)

PANTOPHONE N° 2704

*Mécanisme de première qualité jouant plus de deux grands disques et pouvant se remonter pendant la marche.
Grand plateau de 25 centimètres avec arrêt instantané. Diaphragme Pantophone*

Meuble riche en noyer avec colonnes

Dimensions : $47 \times 42 \times 26$. — Poids net, 9 kilog. 800 ; poids brut, 16 kilog.
Avec 200 Aiguilles Pantophone : PRIX, 195 fr.

PANTOPHONE N° 2705

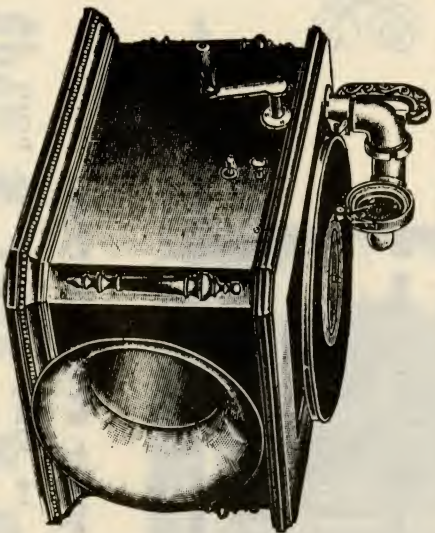
*Mécanisme de première qualité jouant quatre grands disques et pouvant se remonter pendant la marche
Grand plateau de 30 centimètres avec arrêt instantané. Diaphragme Pantophone*

Meuble très riche en noyer avec colonnes

Dimensions : $52 \times 43 \times 32$. — Poids net, 14 kilog. 400 ; poids brut, 22 kilog.
Avec 200 Aiguilles Pantophone : PRIX, 250 fr.

PANTOPHONE N° 2703

Mécanisme de première qualité, jouant plus d'un grand disque de 27 centimètres ou plus de deux petits disques de 19 centimètres, et pouvant se remonter pendant la marche
Grand plateau de 25 centimètres avec arrêt instantané. Diaphragme Pantophone



Meuble élégant en noyer

(Dimensions: 39X34X23)

Poids net, 7 k. 800; poids brut, 14 kilog.

avec 200 aiguilles Pantophone

PRIX : 140 fr.



GIFTS TO OUR SOCIETY

The Society is very grateful for gifts received, the latest of which we acknowledge here, in order of receipt.

From Meggitt Engineering Limited, Bournemouth.

An Edison electric cylinder shaving machine.

From Mr. J. Humphry, 9, Offington Gardens, Worthing.

An 'Expert' Handmade acoustic horn gramophone,
with albums of orchestral records.

From Mr. Jesse Jones of Whittier, California,

a 33¹ r.p.m. extended play record issued by the McGraw-Edison Co.

This contains the voices of Edison, W. Jennings Bryan, M. Delna

Harry Lauder and instrumental soli by F. van Epps & Sgt. Leggett.

These items are housed temporarily with Mr. Bayly

We assure the donors that these are very acceptable gifts, which we know will,
in their various ways, enhance the pleasure of Members over the years to come.

* * * * *

PHONOGRAPH HUNTING IN BELGIUM

by Alan Forrest

I fancy that nobody can have advertised previously in any Belgian journal for cylinder phonographs: when I put an announcement in 'Le Soir', the main French language Belgian newspaper, my phone was ringing incessantly for days on end: besides those offering phonographs and cylinders, many had disc-machines and orchestrons for sale, while others wanted advice on repairing their machines, enquired about the market value of phonographs or announced that they too were collectors.

I imagined myself doing the rounds of Wallonie picking up dusty phonographs from attics and barns for a small consideration. I did go to one isolated farm cottage and thought that I might obtain a bargain there, but one step inside dashed my hopes: it was owned by an antique dealer's daughter and her husband, and I found myself admiring antique porcelain, beautiful 18th. century cupboards and going for a gallop on the most lovable rocking-horse I have ever seen. (A royal carpenter had made only two, the other having been destined for King Leopold III - this one had cost her mother £30 second-hand even back in 1928). The machine for sale was a sturdy Pathé external horn disc gramophone but as my interest is limited to cylinder machines I discreetly withdrew. My other calls were all in towns, and the people all had a keen sense of the value not only of their phonographs but also of other items they had for sale - one household wanted me to take a Napoleon III suite of chairs, another tried to sell me what looked like a miniature cannon, but which was "the first hoover ever imported into Belgium."

I enjoyed entering more Belgian homes, than I have otherwise visited in several years.

For wide sectors of goods, including antiques, Belgium is like a Middle Eastern bazaar. There is no alternative to having a long bargaining session over the price. I quickly lost my shyness about this and learned to restrain my eyes from popping out when confronted with a model sought desperately for years. When told that the phonograph owner's wife does not really want to sell because her grandmother's voice is immortalised on wax, I reply that my wife has threatened to throw me out of my flat if I bring another phonograph into the home! More difficult to combat is the argument that a cylinder phonograph is worth at least the price of a modern record-player and cylinders the price of modern records, because when an exhibition was held in Brussels two years ago one firm DID offer a new record-player in exchange for complete phonographs. One person asked £70 for his phonograph; saying that an American had offered him this much on the basis of a snapshot, but he had thought the dispatch of the machine to the U.S.A. would cost too much and that he would find a European purchaser. I tried to disillusion him and departed with a promise to have the machine valued accurately. I had made a resolution not to pay more than current prices in Britain and more or less kept to it.

I increased my collection by four phonographs and over 150 cylinders. My most exciting purchase was what must have been a de luxe model in its time - a Pathé Royal phonograph in immaculate condition, with gleaming horn and working parts, beautiful light brown wood and transfer of a proud cock singing "Loud and Clear"; also a small gold-painted horn and special reproducer for recording. I acquired two other Pathé phonographs, one the variety with the works on view and everything turned upside down into the box for transportation purposes; the other was a Coquet machine, Edison might have had collectors of the future age in mind when designing his machines, since even if horns go astray, the rest usually stays put; but the Pathé machines are very vulnerable to children and carelessness, with key winders and diaphragms which generally are not secured in position: so both these Pathés (as well as two others which I have) lack diaphragms, and one also lacks winder and horn. My other find, also without horn and diaphragm, was a machine called "Le Ménestrel", made entirely of metal and weighing over 14 lbs. It abounds in gold-painted metal curlicues and the lid bears a golden coat of arms back and front - obviously designed for the baronial hall or its Chateau equivalent on the continent! (One of these is to be seen in the Phonotheque Nationale in Paris - Editor)

My haul of cylinders was composed mainly of Pathés, large and small, but I also found Edison French and German recordings and a few Columbia brown wax unnumbered ones. The Belgian public of the early 1900's was obviously keen on opera. The lots I bought were mainly composed of opera cylinders with "Carmen" and "Faust" as the favourites and "L'Africaine" by Meyerbeer and "Hamlet" by Thomas following closely behind. Noté, Vaguet, Weber, Boyer and Mary Boyer of the French Opéra Comique and Opéra seem to have been favourites with the Belgian public. They also enjoyed spectacular pieces for wind instruments - anything from hunting horns to saxophones. I also acquired some good French music-hall stuff including two Yvette Guilbert cylinders.

NEW

REPRINT

NEW

REPRINT

NEW

REPRINT

NEW

REPRINT

EDISONIA

We are proud to announce another in our series of reprints of catalogues of the 'Talking Machine Industry'. This time we bring to you the EDISONIA 1898 catalogue.

This Company was the forerunner of the Edison Bell Company and their 1898 catalogue depicts Columbia and Edison phonographs then available. It also includes some wise words from Mr. Edison.

The same price as previous reprints

7s.6d. or \$ 1.50, including postage.

Available from the Secretary.

* * * * *

YOUR ATTENTION PLEASE

Only the items advertised in these pages are available. We are not general merchants!! Also, please write only to the people who are actually mentioned in the advertisements. Your Secretary and Officers are not 'stockists' for everybody's wares !!

The excellent book "From Tinfoil to Stereo" is out of print and stocks are exhausted at the Publishers. Also, your Secretary has been unable to obtain copies through the secondhand book trade and other likely places. If some are located, an announcement will appear in these pages.

* * * * *

SOCIETY TIES are still available from the Secretary priced 17s.6d., or \$ 3, including postage. They are made of 'terylene' (man-made) fibre with a phonograph motif woven in gold-coloured thread upon them. Washable.

* * * * *

HORNS reproduced in spun aluminium (Gem phonograph type) 10" x 8" = 18s. each
Flat Keys for Gems, nickel plated = 3s.6d. each.

Available from Mr. George Frow, 14, Tannfield Road, London. SE.26

Other reprint catalogues.

1900 catalogue of the Lioret Company, which also depicts 'automata' manufactured by the Company.

1905 catalogue of the Edison Bell Company.

each 7s.6d. or, \$ 1.50 including postage.

Also available, a limited number of the Stanford University reprints of the Bettini 1900 catalogue depicting phonographs and artists. Price 18s.6d. including postage. Members are asked to enquire before sending cash. Members on the American continent should purchase these catalogues directly from the Stanford University, California.

CYLINDER BOXES

These strong boxes were specially made for the Society and will contain any make of 'standard size' cylinder, allowing sufficient room for the addition of cloth lining for wax cylinders. The tops of the lids are white to allow the name of the cylinder to be written thereon.

Price 5d. each plus postage.

Example: 50 of these boxes plus packing weigh 7 lbs and this convenient number makes a parcel which comes just within the Post Office maximum dimensions.

Within Great Britain larger quantities may be sent by British Road Services Parcels.

'Golden Jubilee' extended-play record of Miss Victoria Monks singing

"Give my regards to Leicester Square", "My Little Eva", "I wish I had a Pal like You" and "Don't tell your pals your troubles".

Remastered from rare wax cylinders.

Price 10s. or \$ 2, including postage.

All of the above items available from the Secretary at

19, Glendale Road, Southbourne, Bournemouth Hampshire.

* * * * *

GLASS STYLI 2 minute styli to fit all types of 2 minute phonographs.

3s. 6d. each (50 cents)

Reductions for quantities.

from Edward Murray-Harvey, The Park Tavern, 79, Unthank Road, Norwich NR25E,
Norfolk.

* * * * *

FOR QUICK SALE

FOR QUICK SALE

VARIOUS CYLINDER EDIPHONE MACHINES WITH PLENTY OF NEW CYLINDERS
AVAILABLE FOR QUICK SALE.

CONTACT FAMOX LTD. VEREKER HOUSE, RATHBONE PLACE, LONDON. W.1.
telephone: MUSEum 9336

Our favourites, however, are two two-minutes sketches in the Brussels French dialect full of earthy Brussels humour, spoken by Monsieur Willekens and Madame Lionne. One depicts a ride on a Brussels tram going from the North Station to the South Station via the Porte de Hall; only the Paris Metro starting signal is more pathetic than the tiny horn blast which the Brussels tram conductors used to give. The other is called "At the Dentist's" and has some fine blood-curdling screams repeated twice because naturally the dentist removes the wrong tooth the first time! (Editor's note - I acquired this very same item on a double-sided Pathé disc and am not now surprised why I could not get far with the French! The name of M. Willekens appears frequently in the Pathé catalogues circa 1906, and also those of the A.P.G.A. group)

Belgian collectors seem to be individualistic; none of those I met knew the others, even though several had lent models for the exhibition two years ago. The greatest collector in Belgium must be the gentleman from Mons who phoned on learning about the advertisement and was on my doorstep an hour later. He has two hundred musical boxes, orchestrions and phonographs, spread over his house and his garages. He and his wife were friendly and we shall visit them in Mons as soon as a little space has been cleared in their front parlour! A new shop in Brussels offering to fit you hi-fi equipment or TV set into an antique cupboard (this must be the ultimate stage in the affluent society) has three cylinder phonographs in the window as a trade sign; I am still trying to contact the owner who, apparently, has eighteen.

So the placing of an advertisement - at the suggestion of Wally Colledge of New Zealand - had fruitful results. As soon as I advertised in a French-speaking newspaper all the Flemish newspapers wrote inviting me to advertise in Flemish too. This will be my next move forward; but firstly, I must recover from the financial strain of my last phonographic haul combined with the birth of a son - and I must also somehow make space in the flat for my latest phonograph find, which has been travelling around in my car boot for the last two months.

* * * * *

One of your Editor's very good neighbours is Mr. Charlie Harrison, who was a member of the original Roosters concert party, whose records some of you may possess. This it is with great pleasure that we reprint the story of the Roosters, from a little book of theirs from many moons ago.

THE ROOSTERS CONCERT PARTY

supplied by Charlie Harrison and William Mack

At Summerhill Camp near Sconika, on 28th. March, 1947, reinforcements were waiting wearily to be sent to the front line. Time hung heavily and the 'looked-for' events were mails and 'sing-songs'. At the latter shone several stars, and Lieut Warren, bent on forming a concert party, brought these men to the notice of the Camp Commandant, Captain Rose. To these men we owe a debt of gratitude for it is due to their kindness and assistance that the Party was formed.

In March we were hatched out as "The Roosters" (just note the connection with the name of the Commandant.) and under the direction of Lieut. Warren, and started

our successful career by giving the first concert party show seen at Summerhill. The male costumes were "derelicts" left by some regimental party, and the "girls" dresses were of curtaining and dyed mosquito netting, while the tails of the mules suffered for our "girls" had to have curls. We performed several time a week and paid "request" visits to all the camps and and hospitals from Guvesne, twenty-eight kilcs up the line to Kalamaria, far away on the coast. Our most memorable performance was given on the main deck of the Mediterranean Fleet supply battleship "St. George" and the view from the stage was wonderful. Seated in front was the British Ambassador and his wife, Lady Grenville, Officers of the Fleet, Army Headquarters Staff (including three generals), and the notables of Salonika society, while rising right up the bridge was a sea of jolly Jack Tar faces.

When the "Balkan News" came into existence we received our first notice in the press on 31st. July, 1917, from which we quote . . . "The Roosters are the best troupe I have ever seen in Macedonia. The programme literally teems with good turns and held the hodge from start to finish, and to hold our soldiers, as the Bulgars will tell you, is 'some' feat' . . . "

When our division left for Egypt we were chosen to entertain the departing troops at the base, and came under the notice of the Divisional Headquarters Staff, who were so impressed by our performance that we sent across to Egypt as a party. For some months we were pukka soldiers, but on 10th. September we were ordered up to Divisional H.Q. On the 12th. we gave a show before the General Officer Commanding 60th Division, Lieut. General Sir John Shea; on the 13th were made an Official Divisional Concert Party, and on the 16th. started our Desrt Tour.

Our Desert Tour lasted for twenty-eight days, during which we gave twenty-one performances. Although many thought our life was comfortable, our day usually lasted from 5 a.m. to 11 p.m. - during this time we became very adept at such jobs as erecting a stage and lifting pianos! Our most exciting and interesting experience was entertaining the 100th. London Regiment which was in the front line, with the consequence that our performances had to be matinees. Our stage was right against the barbed wire. Trying to put dash into the performance with a temperature of 110 degrees left us as greasy limp rags of humanity when the curtain finally rang down. The flies were attracted by the grease paint and to linger on the top note was to get a mouthful! Our scenery was painted with shaving brushes and our whole "Theatre Royal" was packed into two wagons, which were each hauled by six mules driven by dignified Indians. In the desert we learned the art of doing without and constructed our 'props' of whatever was available - biscuit tins, wire and packing cases. If our telephone ring was detected as a pencil rattled upon a tumbler, if a "girl's" wig fell off, or the gas gave out, then Tommy only laughed the more in sympathy.

We were afterwards called to entertain our victorious troops in Jerusalem which entailed a ninety-six mile trek, which we did in five days, but on arrival we found city in a poor state after the departure of the Turks. We were given the Turkish Municipal Theatre in which to perform, but the late occupiers had apparently used it as a rubbish dump, so it took the Engineers four days to clear it, and us a further five days hard work

2 minute unbreakable cylinders

4 minute unbreakable cylinders
(other than American Blue Amberols)

Pathé disques

Laterally-cut personality discs.

THOMAS P. GRATELLO 2514 CENTRAL AVENUE. ALAMEDA. CALIFORNIA. U.S.A.

FOR DISPOSAL. EDISON STANDARD. 2 and 4 minute gearing. Offers invited.

WANTED. CYLINDERS IN ORIGINAL BOXES, other than the usual types of Edison,
Edison Bell and Clarion.

THE BOOK "THE REPRODUCTION OF SOUND" by H. Seymour,
published W.B. Tattersall, Ltd.
for this, your price paid.

A.D. Besford. 49. Blake Road, Great Yarmouth, Norfolk.

WANTED

Either single copies or bound volumes of -

The Phonoscope	The Talking Machine World
Die Phonographische Zeitschrift.	The Talking Machine News
The Phonograph and Talking Machine Weekly	
The Phonograph Monthly Review.	The Sound Wave
The Phonogram	The Sterling Recorder
and the house organs of Victor, Columbia, and the Gramophone Company.	

Also original pictures (either photos or drawings) of factories
and/or showrooms of several makes of cylinders and/or records.

W. Keessen. 141. Emmikhovenstraat. Amsterdam-Osdorp. Holland.

Dear Ernie, I have been asked by quite a number of Members to sell them some of my 'phonograph' envelopes. So, advertise your hobby. There are two types of envelope. No. 1. is a "Fuck" type Edison Bell of 1905. No. 2. is from an Edison trade magazine showing an early model of "Home" with a picture of Edison in the trumpet horn. The scroll lettering on the case of the machine reads "The Edison Phonograph".

Size of envelopes 6" x 3½". Price. 75 for 10s. or 100 for \$ 2. (U.S. Members are requested to pay by dollar bills). Cheerio, Wally Colledge.

179. Hampden Terrace. Nelson. New Zealand.

WANTED

We have a plaster model of NIPPER who is 31 cm. to the middle of his nose. We should like a 'Dog-Model' gramophone to go with it for display at these premises. Who can sell one to us. We might consider purchasing another model of Gramophone similar if near the height of the Nipper we have.

Write to Mr. S.L.C. Gottlieb,
Skandinavisk Gramophon Aktieselskab,
18. Hoffdingsvej,
Kobenhavn- Valby. Denmark.
(A Member of the E.M.I. Group)

WANTED

I require a lid !

Yes -

a lid for a STANDARD or FIRESIDE
phonograph.

Who can help?

E. Taylor, 9. Stracey Road,
Forest Gate, LONDON. E. 7.

WANTED

EDISON 2 minute wax cylinder number
13806 'I don't care if there's a girl
there'

sung by Harry Fay.

D.M. Rushton. B7 Angel Court,
Trinity College. Cambridge.

HELP ! HELP !

Who can help me? I have a beautiful wood
cygnet horn, but sadly at one edge of the
bell the wood rim has separated for about a
foot. Can someone glue this again well for
me? Any advice welcomed.

Michael Keenan. Glasleac.
(Shercock. County Cavan)
Dundalk,
Eire.

FOR SALE

I have for sale a number of popular &
classical discs. I would consider
exchanges. I require jazz before 1935,
Happiness Boys, Cliff Edwards, etc.

A. Burton. 18. North West Street,
Norwalk, Ohio 44857. U.S.A.

ATTENTION ALL COLLECTORS.

I have the following books,

FOR EXCHANGE ONLY

1. Thomas A. Edison & Samuel F.B. Morse
(The World's Workers Series)

Excellent Condition - published 1887
only \$ 8.50

2. In surprisingly good condition!
One of the best books on Edison!
Edison and his Inventions
over 250 pages of Edison's inventions
plus a quaint dictionary of electrical
terms used in connection with the
inventions. Published 1891

Extremely desirable!

A steal at \$ 11.50

IN EXCHANGE I want Clarion 2 minute
cylinders, 2 minute Edison and Edison Bell
cylinders. Styl 1 for an Edison 2 minute
recorder. I prefer to exchange for the
books above.

William Tregoning.

3388. Glencairn Road,

Shaker Heights,

Ohio 44122 U.S.A.

The blank space of the 'stop press' in
a newspaper is for those who cannot
read. A song written by 'The Beatles'
is for those who cannot sing.
contributed by Fred.

with scrubbing brushes and loads of soap. Still, we were in a theatre, and on New Year's Eve we opened it as the "Palestine Pavilion", with our hundredth performance. On 24th. January we reached the greatest height of our popularity by producing our pantomime "Cinderella", or "The Army Boot". "The Referee" of 3rd. March, 1918 said, "A pithy potted panto, produced by 'The Roosters' (60th Div), entitled "Cinderella", claims its cast of six to be the smallest in history - six and a pianist! . . . Despite constant doubling of parts, and frequent apologies for the non-appearance of (never expected) elves, etc, the whole affair proved to be a scream . . ."

During 1918, when the Division moved up the line we were once more on the road and found ourselves in the Jordan Valley, which being 1200 feet below sea level and having a noon temperature of 130 degrees it is not surprising that we succumbed to malaria. In fact, this afforded us with the first rest we had had for two years! Later that year, we went to Alexandria, where many British soldiers were taking their leave and the papers gave us very enthusiastic notices of our performances at the Alhambra Theatre. Then we went on to Cairo where we performed at the Piccadilly Theatre.

When Armistice came we were touring again and we 'came full circle' as it were, when we entertained troops waiting at Slonika for their demobilisation. Our Christmas that year found us once more at Alexandria - which proved to be our jolliest while in khaki. When our own demobilisation finally came we left the Army conscious that we had done our duty by trying to amuse the 'Tommys'.

Back in London in 1919 we soon found that we were required for reunions and smoking concerts by those who had seen us in the Middle East and were flattered when we made our 'West End' debut at the Aeolian Hall on 9th. January, 1920.

And so began our 'civilian' career - which provides us with a convenient conclusion to this narrative.

Our personnel for the Jerusalem production of "Cinderella" was :-

Rfm. A. E. Mackness
Pte. W. F. Copping
Pte. P. Merriman
Pte. W. H. Harrison
Rfm. E. G. Western
Rfm. S. W. Davis
Pte. W. Mack

Our personnel in 1920 was:-

Arthur Mackness, tenor
Septimus Hunt, baritone
Percy Merriman, elocutionist
Charles Harrison, humorist
George Western, at the piano,
Female impersonator
William Mack, impressionist

* * * * *

Once in civilian life again, The Roosters were soon called on to record for Columbia records and their subsidiary, Regal and they continued to do so well into the era of electrical recordings, with amusing episodes such as 'The Route March', 'Tommy's Day', 'The Village Concert', 'Old Comrades' Reunion', 'Tommy's Christmas'

Editor.

* * * * *

PATHE. PATHE. If you possess illustrations, catalogues or leaflets of PATHE cylinder machines which we may borrow for reproduction, please contact our Secretary, Ernie Bayly.

Mr. Leonid Volkov-Lannit has made a great contribution to the literature of the 'talking - machine' by writing "Sound Recording Art" dealing with outlines of the industry in the U.S.S.R. In a comparatively small space of 230 pages he has certainly succeeded in his aim of writing an informative book for the layman avoiding technical terms as much as possible.

The titles of the six chapters into which the book is divided gives an idea of its scope: 1. History of Talking Machines, 2. Recording and its application, 3. People and gramophones (with some interesting anecdotes about Tolstoi and other giants whose voices were captured for posterity-reviewers note), 4. Chronology of Culture in Sound, 5. Hunters of Sound, 6. New Recordings. He begins his book with the early history of the gramophone in Russia and comes to the present day stereophonic recordings and tape recorders. It is intriguing to be told that "Gramophones were manufactured at a machine factory at Hanover, where in 1897 the first recordings by Russian artists were made", but frustrating not to be told the names of those singers and what they actually sang for the recording horn. Two years later the Berliner brothers sent their engineers, Derbi and Geinike, to St. Petersburg to make recordings there. Opera singers G.A. Morsky, M.A. Tchurpinnikov, I.V. Ershov and K.T.S. Serebryakov, were then recorded. Their records were made available immediately, but many of their colleagues were afraid of following their example and refused to face the recording horn, being influenced by the theory current at that time that records would have an adverse effect on attendances at concerts. Many artists thought it advisable to make recordings under pseudonyms. In 1900 the famous tenor Nicolai Figner declared in a newspaper that records would spoil the musical art, but later he changed his views drastically to such extent that he co-operated in promoting the gramophone industry by taking an active part on the production side.

In addition to singers already listed, Andreev, Buchtojarov, Davidov, Eremyeva, Jushin, Labinski, Michailova, Rostovorsky, Scheveleff, Serebryakov and Sobinov recorded for Berliner in Russia during 1899-1901, and seven others recorded also for Pathé in that country. You will find their full names in Robert Bauer's 'Catalogue of Historical Records', revised in 1947. Then the team headed by Fred Gaisberg started recordings of Russian singers in St. Petersburg, Moscow, Tiflis and Kiev, as partially described in his book 'MUSIC ON RECORDS', which makes a delightful reading for any collector. Recordings by such singers as Boronat, Chaliapin, Figner, Mei-Figner, Nezhdanov, Smirnov, and Sobinov, etc., were released with a red label which was initiated in Russia for the first time in the gramophone history, and these records "sold like hot cakes" as described by Gaisberg. Pathé Brothers also recorded in Russia the voices of Davidov, Mei-Figner, Vialtseva, among others, in 1903, and Litvinne, Serebryakov in 1904, and Panina Petrenko, Petrova-Zvantseva and Tugarinova in 1905. These Pathé recordings were released on cylinders and later on discs. I. Gollanin, tenor, also recorded for Edison cylinders in 1903 at St. Petersburg. After this period, Columbia, Favorite, Sirena,

Zonophone and other companies sent recording expeditions to Russia. (Your Editor has seen a catalogue of Russian 'Jumbo' records). It is interesting to know that the Piatnitsky Chorus began recordings of Russian folksongs in 1910 in the village of Usman on an Edison phonograph, some of which may have been preserved to this day.

The first truly Russian gramophone company was established in Riga as from 2nd, January, 1901, whose products were known as Amour Records with a label depicting a Recording Angel. Amour Records released their recordings with red labels, but they also saw fit to adopt several different colours for other European recordings, such as green for Tamagno (10.25 rubles), orange for Battistini (6.25 rubles), violet for Melba (6.25 rubles) pink for Caruso, Farrar, Patti, Rufo, Sanmarco, Sembrich, Tetrizzini, etc. (6.25 and 4.75 rubles) All these records have "Produced in Russia" stamped on the back, and some of these often come to light even in my 'Country of the Rising Sun' (Japan). It is interesting to note that Riga has remained one of the Soviet centres for record production.

Russian acoustic gramophones appear to have had a peculiar "floral" horn with narrow opening, which is somewhat different in shape from the the "morning glory" style, or a cygnet horn. Russian engineers Vassily I. Rebikov and Victor A. Cassiev, etc. did much to improve recording techniques and reproducing instruments, experiencing some difficulty in protecting their own inventions due to the existence of foreign patents. After the October 1917 Revolution production of gramophones and records came under State control.

Long playing records began to make their appearance in Russia in 1953, which was followed in 1962 by stereophonic recordings. In the last few years, tape recorders have also been produced on a large scale, with a great variety of machines being offered to the public.

Mr. Volkov-Lannit's book is profusely illustrated with historical pictures but does not include any discographies of celebrated Russians singers or instrumentalists. However he has succeeded in his efforts to give us stories full of interest which are based on actual fact of the Russian gramophone industry and its history. It is sincerely hoped that he will make another book on Soviet recordings that will clarify the recording situation covering recordings by Russian artists from the time of the first catalogue under the Soviet Regime was printed in 1919 up to the end of 78 r.p.m. records' era. Discographical information on these recordings is badly needed and should be published along the lines of Robert Bauer's catalogue.

"Sound Recording Art" was published by the State Art Publishing House, Moscow, and is available in London from Mr. Phillips Collectors' Corner Record Shop, (Monmouth Street & New Oxford Street) priced twelve shillings. I advise you to obtain it while it remains in print.

I should like to hear from Members of this Society who have Russian record catalogues in their possession.

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We must congratulate Mr. Fujita, our Japanese member, for this fine article and admire his multi-lingual abilities. Editor.

We assume that Mr. Fujita refers immediately above to Russian catalogues of 78 r.p.m. records, for catalogues of 33 1/3 r.p.m. records appear to be freely available at these London shops selling them.

THE REPEATING GRAFONOLA

by Edward Murray-Harvey

In September 1925, Columbia introduced a range of Grafonolas, both clockwork and electric, equipped with repeating devices. In their day, these instruments must have been one of the seven wonders of the gramophone world. (The eighth was, of course, the Cliftohone®.) The repeating Grafonola is probably fairly rare, as six months after their introduction Columbia were no longer advertising them. They must, however, enjoyed some vogue, however ephemeral, for they came to the attention of Edgar Wallace, who wrote a short story about one, "The Man Who Loved Music" in the book "The Law of Four Just Men".

My repeating Grafonola is clockwork, and I bought it from its first owner. He bought it not through a dealer, but directly from the Columbia factory, and well remembers unpacking and assembling it, almost forty years ago. I have also the original instruction manual.

Once one has wound up the Grafonola, one can set it to play a record up to three times over without touching it again. You may think this is child's-play in these days of automatic changers, but can you imagine what they thought in 1925? A clue to this is given in a contemporary advertisement, which likened the action to invisible fingers lifting the soundbox and replacing it at the beginning of the record.

It doesn't matter what the size of the record is, whether it has a 'finishing groove' or not, or how close to the centre of the record the grooves finish. All it requires is at least an inch radius of grooves to be played. You can start half-way across a record if you wish. At the end of the record the needle (and soundbox and tonearm) is automatically returned to the place where it started and the record is played again, (and if you wish, a third time.) The needle returns whence it started once again and the turntable stops. How many of today's autochangers are so versatile?

The Grafonola looks normal except that there are two push-buttons at the back of the turntable, marked 2 and 3 (for playing twice or three times; if neither is pressed, it plays once.) The tonearm is of the "straight" pattern, and when the repeater is in use (it can be cut out for playing by hand if required) the tonearm is raised, moved sideways and lowered by a linkage which passes downwards through a slot in the motor-plate into the repeater mechanism. It is difficult to see what happens without stripping down the mechanism, something I do not wish to do as it is finely adjusted. The repeater is driven directly from the great wheel on the mainspring-arbor independently of, but in parallel with, the rest of the motor. The part of the motor which drives the turntable is boxed in. Oil poured into the well round the turntable spindle at the top of the motor (as in the later Garrard motors) to oil the upper bearings and eventually the surplus oil passes down into the sump, - yes, it has a sump! - and a system of wicks appears to lubricate inside. (Again, this is difficult to see.) There are three mainsprings which would suffice to drive the motor for a quarter of an hour, so that a twelve-inch record can be played three times over.

The cabinet is stoutly built in mahogany. It stands on the floor with space for storing records below the mouth of the internal horn. There are volume-control shutters.

at the mouth of the horn. The tone is excellent for 1925, and although it does not actually change the record for you, I think it is a worthwhile item for any collection that has the space for it. If you ever see one for sale, I advise you to buy it.

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THE CHAIRMAN'S CHAT

by George Frow

Our March meeting was devoted entirely to Pathé centre-start discs presented by Len Watts who undoubtedly knows more about them than any other collector in Britain. Although their material is not always very exciting, Pathé was the largest 'hill-and-dale' re company, and continued to issue these records till about 1931.

In a detailed introduction to their catalogue of hill-and-dale recordings, Messrs. Barnes and Girard wrote that "Standardisation was not their (Pathé's) strong point," and how well that is borne out by the range of size of Pathé discs and cylinders, and, of the machines to play them, in fact it is difficult to find two Pathé machines alike.

The discs ranged from 17cm. to 50 cm. (or 6½" to 20") and it is of interest that several of this smallest size have recently been seen at the Society meeting. These were intended for children though both record and cover design are identical to the intermediate sizes. The largest size of 20" was available about 1909 to 1912, and are not infrequently found. These monster records were for playing in theatres and halls, and revolve at 120 - 130 r.p.m., volume being their *raison d'être*. They weigh about 5lbs. each.

Among Members at the March meeting were Monsieur and Madame Roger Décollogne whom we were particularly pleased to see on their first visit. M. Décollogne is the Director of the Phonothèque Nationale of Paris, the national repository of recorded sound, where record companies are obliged to present copies of all their issues, and music sound and the voices of the prominent and infamous are stored for the use of students. Among its many obligations, the Phonothèque also sends out expeditions to remote places overseas to preserve indigenous sounds and voices. At the Phonothèque there is a large collection of early machines, and Ernie Bayly has covered this in a previous article.

While speaking of public bodies, I am asking our Members not to correspond at length with the B.B.C., E.M.I. Ltd., the Science Museum and similar institutions, if they can possibly avoid it. These bodies have always been very co-operative and helpful to us as a Society, and persistent correspondence asking for information, often obscure, is an irritant to goodwill. Record companies do not always possess complete files of their own catalogues, (the German air-raids on London are known to destroy some), and do not carry specialised staff to answer queries; they are really only interested in the present and future of their highly-strung products in a sensitive market, so please do not bother them any more than you have to. If it is within our knowledge, John Carreck, Gerry Annand, Ernie Bayly or I, or any specialist Member will try to answer you, rather than compromise our good relations with these bodies.

For those contemplating making their own cylinder racks, I see that FABLON, the adhesive backed plastic is available with a green baize surface, which would be useful for lining pigeon holes or cylinder boxes to house wax cylinders. Enthusiasts

Books and records of all types are still available from the collection of the late Bob Weir, to callers at the home of Gerry Annand, 'Whitewell', Field Heath Avenue, Millingrove, Middlesbrough, kindly phone beforehand. Telephone 35908

will probably tell me that this has been available for a long time, but I have only just seen it. No doubt it is moth proof. It might also be suitable for turntable covering; I have always found difficulty in obtaining a really efficient glue. Perhaps a reader would like to comment upon this point?

* * * * *

THUMB NAIL SKETCHES No. 22

by TYN PHOIL

Edison Blue Amberol cylinder 28124. Tenor solo by Heinrich Knote.

Preislied from Die Meistersinger (Wagner)

Heinrich Knote was born at Munich on 26th. November, 1870 and died at Garmisch-Partenkirchen on 15th. January, 1953.

He studied as a dramatic tenor at Munich and on completing his studies, joined, in 1892, the Munich Opera, remaining with that organisation for the following twelve years. During this period he appeared in most of the major German opera houses.

He made his American debut at the Metropolitan on 3rd. December, 1904 in Die Meistersinger. He was so successful in this and subsequent Wagnerian performances, that during the three seasons he sang at the Metropolitan, his popularity rivalled that of Caruso and Jean de Reszke.

From 1917 he was the principal tenor of the Charlottenburg opera, and retired from active singing in 1924.

* * * * *

Brighton

14th. February, 1966

Dear Mr. Bayly,

I thought that I would let you know that when I received the sad news of the death of Tito Schipa, knowing him for the last fourteen years, I sent his widow not only my condolences, but also those of the "City of London Phonograph Society", I know he would have liked this.

Yours truly,

Sydney Giles.

(Thank you Mr. Giles, we appreciate being associated with your expression of sympathy to Mrs. Schipa. Editor)

* * * * *

FORTHCOMING PROGRAMMES AT OUR MONTHLY MEETINGS.

10th. May Gerry Annand, our President, who will delve into his 'archives'

to bring up a choice selection of cylinders and Edison discs.

14th. June Alec Kidd comes away from the seaside to tell us...

"The Things I Say About the Records I play"

12th. July Robin Hayden "Hayden's Hill and Dale" a medley of cylinders and Edison Discs.

Robin will devote a part of this programme to requests - and these making the requests should enclose a note saying why the request appeals to them, and anything else interesting about it. Country Members could make suggestions, although unable to hear the record played.

THE PERSONNEL OF SOME EDISON DANCE BANDS

By Gerry Annand

It will be appreciated that the personnel changed in dance bands much more frequently than in the case of either vocal or instrumental combinations. For that reason the names quoted are an approximation of the make-up of these bands at the time they were recording for Edison.

THE ALL STAR TRIO

Wheeler Wadsworth, saxophone; George Hamilton Green, xylophone; Victor Arden, piano. In 1923 were added Tom Brown, trombone and Earl Oliver, cornet to form an orchestra.

THE FLORIDA FOUR

Wheeler Wadsworth, saxophone; J. Kimmel, accordion; Fred van Eps, banjo; Frank Banta, piano.

THE CALIFORNIA RAMBLERS

This band was fully reviewed in numbers three to six of the HILLDALE NEWS in a series of excellent articles by Roy Smith and the late Bob Wornald.

It is widely held that all Edison recordings of this band were under the title of The Golden Gate Orchestra. This is not strictly true, as in the final few months of Edison recording, the band used its proper title of The California Ramblers. Had cylinder 5732 been issued to the public it would have carried the name of the California Ramblers.

ROSS GORMAN AND HIS ORCHESTRA

Ross Gorman, clarinet; Red Nichols, trumpet; Eddie Lang, guitar; Miff Mole, trombone; Jimmy Dorsey, saxophone.

It was Ross Gorman, playing with Paul Whiteman, who, on the first performance of George Gershwin's 'Rhapsody in Blue', opened the work with the now famous clarinet glissando.

THE LOUISIANA FIVE

Al Nunez, clarinet; Charles Panelli, trombone; Joe Lawley, piano; A Burger, banjo; Anton Lada, drums.

E.L. STEVENS TRIO

Ernest Stevens, piano; Jim Thrall, saxophone; Pete Aron, banjo.

(to be continued)

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SHELLAC SHORTS, No. 2.

by Bill Tregoning

'The Arkansas Traveler' by Len Spencer

Victor Monarch record number 1101

Here is a truly classic recording. In 'the Arkansas Traveler', Spencer records the parts of two men, the traveler and a violin-playing rube. Throughout the record, this traveler, who is lost, tries to obtain first, directions to the nearest town, and every time he asks a question, the rube gives a witting answer, guffaws, then furiously saws away at his fiddle. When the traveler realizes he'll never get anything useful from the old fiddler, the conversation changes to down-right chatter; for instance -

Traveler: "Here, I've noticed that your roof has a hole in it.

Why don't you get it fixed?"

Rube: "Well, cuz it's bin rainin' lately."

Traveler: "Then why don't you get it fixed when it stops raining?"

Rube: "Cuz when it don't rain, it don't leak! Awhah-hah . . ."

As I said, after each clever retort, the Rube plays a tune on the fiddle; the only thing being that he never finishes it. By now, the traveler has noticed it and says;

"Why don't you finish that tune?"

"Cuz I don't know how".

"Well, I do. Here, give me that fiddle and I'll play it for you . . ."

Whereupon the Traveler finishes it to the utter amazement of the Rube, who welcomes him into the shack like a long-lost brother!

To any advocate of the artistry of Len Spencer, this selection was a perfect example of rural monologues, of which Spencer shined. He carries on the conversation without a hitch and with such talent that the ordinary listener might think that two different people were speaking. In about 1901 when this recording was made, Spencer was just entering his prime. Though later recordings with Ada Jones and others would heighten his fame, it is in this period when he worked alone that his true genius shows through. It would be many years before the entertainment world would produce another comedian who could begin to measure up to the brilliance of Len Spencer.

* * * * *

THE THINGS I SAY ABOUT THE RECORDS I PLAY

by Alec Kidd

No. 14. Pioneer Recording Groups. Assisted by Quentin Riggs
and Gerry Annand

Once again I begin by expressing my grateful thanks to all those friendly Members who have written about the changing personnel of various Edison Groups from the inception to the closing down of Edison activity.

On this occasion I have pleasure in awarding the FIRST (honorary) prize in the fact-finding competition to Mr. Quentin Riggs of Oklahoma whose letters have been most informative. (Permit me to express here our condolences with Quentin upon the recent death of his father after a long illness patiently borne).

Quentin wrote to say that the record which I reviewed in the December 1965 issue, "Way Down South" is the best of all rendered by the Heidelberg Quintette, and one of his favourites.

Readers will have observed that the names of the artists of the Heidelberg Quintette are identical with those of the Premier Quartet, omitting Will Oakland. Quentin informs me that the Premier Quartet also recorded as the American Quartet and the Premier-American Quartet. The personnel which I enumerated, Billy Murray, Steve Porter, John Bieling and William F. Hooley operated from 1909 until 1914 when John Bieling was replaced by John Young (Harry Anthony). In 1918 when William F. Hooley died he was replaced by Donald Chalmers. From 1920 to 1925 the group consisted of Albert C. Campbell, Billy Murray, John H. Meyer and Frank Croxton for Victor records only. On Edison the group was Charles Hart, Billy Jones, Steve Porter and Harry Donaghy. Edison retained the use of their name, and after the

from

SYDNEY H. CARTER, 7. ABBOTTS CLOSE, WORTHING, SUSSEX.Callers only please. I cannot pack for posting

<u>Gramophone</u>	10 inch discs , great variety all in good condition	1s. each
	12 " " " " " " " " "	1s. 3d. each
	10" & 12" Vintage discs, double-sided, pre-electric	1s. 6d. each
	7" Berliners	from 10s. each
	12" Single-sided vintage records	1s. 6d. to 12s. 6d. each
	12" G & Ts (Monarch)	2s. 6d. to 21s. each
	10" Dance Music 1935 to 1955	1s. each
	10" Ballads, Hymns, etc	1s. 6d. each
	12" Orchestral - some in sets	1s. 3d. each
	12" Ballads and operatic	2s. 6d. to 5s. each

<u>Phonograph</u>	Mildewed cylinders for shaving down	9d. each
	Edison Bell original soft wax Brown cylinders for re-recording,	2s. each
	Edison, Edison Bell, Clarion and Columbia 2 minute cylinders -	
	seconds (unboxed)	1s. 6d. each
	first (boxed)	2s. 6d. each
	specials	3s. each
	Edison 4 minute wax Amberols - original boxes	3s. each
	Edison Blue Amberols boxed	3s. each
	" " " unboxed	2s. 6d. each
	" " " Specials, Strauss, etc	6s. each
	Indestructibles - various makes	3s. each

Various Gramophones and Phonographs for disposal - state your needs.

Vertically-cut discs	Pathé 9½"	4s. 6d. each
	Pathe 11½"	6s. each

When writing, please enclose self-addressed envelope for reply, or telephone
Worthing 838.

MADE - OVERS. an appeal from Sydney Carter.

I am listing the Edison 2-minute cylinders which were 'made-over', which is a term used by the Edison Company to indicate cylinders which were subsequently re-recorded by a different artist from the original, but still bearing the same serial number.

A substantial number of these have already been ascertained, but more information is required and any Member who can assist is asked to write to me at the above address.

All of the information secured will be incorporated in the supplement to the Edison and Edison Bell catalogues, to be published shortly.

I am now making good progress with the listing of the Edison Bell brown wax cylinders, and should be grateful to receive details of those which Members possess, even if the catalogue number is unknown to them.

EDISON NUMERICAL CATALOGUES

Supplies of these catalogues are now running low and as they are on sale to all, Members are urged to buy while they are available - and not be disappointed as the result of tardiness. all prices include postage

All Blue Amberols (in three volumes)	£1 - 10s. - \$ 6.50
British 4-minute wax	5s.6d.- \$ 1
U.S. 4-minute wax	7s.6d.- \$ 1.50
U.S. 2-minute wax (in three volumes)	£1 - 10s. - \$ 6.50
British 2-minute wax	10s.6d.- \$ 2.25
Foreign Series 2 minute wax (in three volumes)	£1 - 10s. - \$ 6.50
Foreign Series 4 minute wax	10s.6d.- \$ 2.25

Complete numerical catalogue of EDISON BELL cylinders (gold-moulded) £1-2s.6d.-\$ 4.50

PICTURE POSTCARDS

The series of picture postcards are of artists who recorded for the Edison Company, Music Hall stars, Operatic singers and views of the interiors & exteriors of theatres.

All of the above available from Sydney Carter
7. Abbotts Close, Worthing, Sussex.

SLIP - ON MANDRELS

Slip-on mandrels for playing the five-inch diameter Concert cylinders. These have been spun. They fit on to my Columbia Graphophone as portrayed on page 162 of "From Tinfoil to Stereo" - which is a 'combination' model. They would fit any other machine having a standard mandrel and capable of taking a slip-on mandrel.
Price £1 - 10s. (\$ 5 U.S. and Canada) including postage.

Russell M. Barnes, 1012, Wimborne Road, Bournemouth, Hampshire.

FOR SALECARUSO on PATHE DISCS.

Pathe 84004 Tosca: E lucevan le stelle

Pathe 84006 Ugonotti: Qui sotto il ciel

This record is in excellent condition and offered for sale 'by auction' by a collector who wishes to remain anonymous. Send your bids to "Caruso Pathe", care of Mr. E. Bayly, 19, Glendale Road, Southbourne, Bournemouth, Hampshire. Strict confidence will be observed and sufficient time will be allowed for overseas Members to write in.

EXCHANGES OFFERED

OPERATIC BLUE AMBEROLS . . . OPERATIC and VOCAL DIAMOND DISCS . . . G & Ts . . .
FCNOTIPIAS OPERATIC PATHES

are offered in exchange for

CERTAIN EDISON MACHINES: LABORATORY DISC MACHINE . . . OPERA . . . LATE TRIUMPH
and IDEALE . . . AMBEROLA 1 . . . AMBEROLA 75

Paul Morby, 20, Clarendon Road, Edgbaston, Birmingham 16.

group went with Victor(H.M.V.) on an exclusive contract in 1920,Edison continued to use their name but with different singers.

The Knickerbocker Quartette consisted of John Young(Harry Anthony), George M. Stricklett, Frederick Wheeler(James F.Harrison) and Gus Reed until the year 1912,At that time George M.Stricklett dropped out,being replaced by Harvey Hindermeyer,Lewis James and various other tenors on different occasions,At the same time Gus Reed left and the bass part was sung by William F.Hooley or Donald Chalmers. Young and Wheeler were almost always in the group,Reed Miller also sang in it after Stricklett left.In actual fact it would appear there were no regular members and it just depended upon who was available when a recording was needed.

The Peerless Quartette which began making records in 1902 was originally Albert C.Campbell(note the correct middle initial) Henry Burr(Irving Gillette) Arthur Collins and Frank C.Stanley.When Stanley died in 1910 his place was taken by John H. Meyer. About 1918 Collins dropped out,Meyer moved up to the baritone place,and Frank Croxton became the bass.This group lasted till 1925 when Henry Burr,the manager, reorganised the whole group.Recordings continued until about 1930.

In the last issue I dealt with nine of the pioneer groups and promised more in the future.The following are compiled from details kindly supplied by our President:-

The Edison Light Opera Company, 1910.

John Young(Harry Anthony)
Edith Chapman
Carolina Harvin

Steve Porter
Edna Stevens

Considerable changes were made in the composition of the Company from time to time. Collectors will have noted the occasional inclusion of the familiar voice of Billy Murray,for comic scores.

The Empire Vaudeville Company, 1907

Performers varied from time to time but most records include the voices of Edward Meeker,Billy Murray,Steve Porter,John Bieling and William F.Hooley.

The Criterion Quartette

The personnel of this group changed,but in 1918 it consisted of:-

Horatio Ranch
George W.Rearden

John Young
Donald Chalmers

Now regarding the "Best of the Output" of the first nine groups I have received requests for several records to be 'boosted' and I hope to be able to commence these in the next issue,and,at the same time,to furnish details of the careers of some of the individual singers,having received a wealth of information about these from Quentin Riggs.I shall start this new series with Henry Burr,better known as Irving Gillette.

Meanwhile I continue to welcome your further friendly comments and suggestions, at 21,Edinburgh Avenue,Leigh-on-Sea, Essex.

* * * * *

PETS CORNER A notice from a Portuguese travel brochure for 1966 -

"A very shady hotel with a suggestive view"

Most of you found a blank foolscap questionnaire enclosed with your February issue of the 'Hillandale News'. On it I asked that you note details of Columbia cylinders and return to me or Kenneth Lorenz. We are most grateful to those Members who very kindly went out of their way to assist and we look forward to hearing from the rest of our readers who probably have been too busy but will, I hope try to find a spare moment this month.

You may have wondered why I particularly insisted on you noting every number or groups of numbers, etc., found on the 'blank wax' between the final recording groove and the end of the cylinder. It has been shown that certain cylinders - which at first sight appear to be duplicates - in fact sometimes bear slightly different numbering; for example:-

J.W.MYERS 31851 "Fare Thee Well, Molly Darling"

cylinder 'a' bears the numbers 31851 - 6

cylinder 'b' bears the numbers 31851 - 8

cylinder 'c' bears the numbers 31851 - 10 - 2

second example

SCCSA BAND 507 "The Jolly Coppersmith". In this case two other collectors supplied the information.

cylinder "a" bears the numbers 507 - 1

cylinder "b" bears the numbers 507 - ~~4~~ - 4

another collector has this item on a five-inch 'Concert' cylinder with no numbers.

This variation in numbering may prove that the original "matrix" or "master" broke down and the item was re-recorded. Subsequent recordings may have been given some form of additional number for identification. Aural evidence is really required here.

It has been found that a few cylinders, although bearing the identical catalogue number, was recorded by a different Artist or Orchestra; for example:-

31682 "LIFE IN THE VIENNA WOODS"

cylinder "a" 31682 - 11 is played by the Vienna Orchestra

cylinder "b" 31682 - 13 is played by the Peerless Orchestra

and another example:- 6318 "AND THE PARROT SAID"

cylinder "a" 6318 - 4 is announced as being sung by Will F. Denny

cylinder "b" 6318 - 15 - 2 " " " " " Edward Faver

The use of two groups of numbers

From the data so far received it seems that Columbia added a second group of numbers prefixed by the letter 'M' from cylinder number 32601 onwards: the lowest known so far is 32612 which bears M - 5. 32621 which bears M - 15 and 32625 bears M -20. These figures increase with the catalogue number and the highest known to date is 33231 bearing M- 1396. It is difficult to guess what this stands for although it may mean that this item has been issued on disc recording also.

Would you like to help us further ?

Has anyone a catalogue listing numbers between -

5069 and 5279; 5805 and 5820; 7819 and 7840; 31500 and 31523; 31551 and 31572 33243 and 33278.

Or you may have cylinders within those number-groups.

Columbia used the 'block system' for numbering.

Please list any information about five-inch diameter Concert Columbia Cylinders.

Thank you all very much, especially Jeff Fox, Leo Kimmitt, John Baldwin, Ray Dunegan, Dave Houser, all of U.S.A. Reg Bendall, P. Collenette, Ian Correns, Tony Desford, Dave Ellison, J. Boulton, Edwards Roberts, R. Cox, A. Sherriff, Tom Gayton, E. Mickleburgh John Carreck, Edward Murray-Harvey, all in Great Britain. R. Cornelius in New Zealand and Miss Elspeth Read of South Africa.

Please send your information to -

Russell M. Barnes, 1012, Wimborne Road, Moordown, Bournemouth, Hampshire.

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MEMORIES

by E. James

I have been interested in phonographs and gramophones all my life. It started when my father had an old lyre-shaped phonograph and some cylinders given to him. He was interested in them all his life. From that day, the 'record bug' bit me. I am not cured yet - and at my age I know that I never shall be! Of course, my wife thinks that I am old fashioned and 'off my nut' - but I continue to collect records. Thus I have a large collection now which includes some very old items. I particularly like brass bands, the classics, Billy Williams and George Elliott. Even though I now have such modern items as a radiogram and tape-recorder, these old records bring back happy memories to me.

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RECORDS ON STAMPS

by Russell Day

I was interested to see the Aberystwyth postmark on our HILLDALE NEWS for February. It made me wonder if readers are aware that this was not the first time that the Post has used a gramophone record in illustration.

In 1939 the Argentine Republic issued a set of three recorded message stamps depicting, (a) The Head of Liberty, The National Arms and a Gramophone Record, (b) two

stamps depicting a winged envelope and a gramophone record. These are catalogued by Stanley Gibbons, the stamp dealers at £2 - 18s- 6d unused and £2 - 5s. used, so they would appear to be comparatively difficult to find. The actual face values are 1 peso 18 cents, 1 p 32 c, and 1 p 50 c.

I am informed by Stanley Gibbons' editorial department that these stamps were used for sending messages specially recorded on discs and sent by ordinary post. So far as I can discover this is the only occasion when a special stamp has been issued to send gramophone records by post.

* * * * *

THE SECRETARY SPEAKS

by Ernie Bayly.

Over the past few months I have made jottings on the back of an envelope of various oddments as they occurred to me.

Opera lovers will be interested to learn that the Nationaldiskoteket of Denmark has issued a book listing the records of Lauritz Melchior. This is free to applicants, but one must send two international postal reply coupons to pay the postage. I recommend this. Elsewhere you will have read Mr. Fujita's review of the Russian book. Also published recently in Russia are two paperback books. One is a biography of Nezhdanova, with no pictures and the other is a biography of Sobinov, with pictures. The pictures in the latter make it well worth the 6 shillings it cost. The Soviet record industry has just recently been reorganised and the trade mark 'Melodia' has been adopted for long playing records. This was hitherto the name for records pressed at the Riga factory. It would seem that the value of exports is now realised, thus a 'pronounceable' name has been chosen. Similarly, the eastern European countries have been using names pronounceable internationally. e.g. Qualiton of Hungary, Balkanton of Bulgaria, Pranit of Poland, etc. Some interesting items are available on Russian L.P. in the way of classical music and opera. In the way of history, the 1918 records of Lenin are available on one L.P., and in the interests of writers there is an interesting collection of voices which includes Tolstoi. Of recent occurrence there is the documentary of Gagarin, including his voice from the space craft, his official report to Mr. Krushchev when he arrived in Moscow and his acclamation in Red Square. This is a souvenir for those who watched the remarkable direct transmission on British television.

Who likes Calypso singing? I had always placed the early Brunswick discs of Houdini with Gerald Clark's band as classics of this type of music. Then I heard on the radio a few years ago a record of Sparrow which seemed to be a landmark. I had almost forgotten it until recently in a Kentish town, staring at me from the window of a secondhand clothes shop was the cover of an L.P. disc of Sparrow. This I found to be a disc in excellent condition which only cost me 10 shillings. On the hearing of this I put Mr. Sparrow up on the pinnacle with Houdini. Both of them leave the average Calypsonian away behind. It is obvious that normally we hear only a puny version of this type of music in England. Although in a modern style, the accompaniment of the Cyril Diaz band is just right and is as pungent and uncompromising as Sparrow himself. This is on a Beecham Coates R.C.A. disc.

Those interested in the history of musical instruments will be pleased to know that a new version of Curt Sachs' "Real-lexikon der Musikinstrumente" is available. This is

published at around £3, but I can obtain a discount if a few of you require copies.

The springs for GEM phonographs have at last come to hand and will cost ten shillings postage paid anywhere in the world, Available from your Secretary.

This reminds me -- make postal orders and International Money Orders payable to me at HENGISTBURY post office. Overseas remitters should fill in this name before despatch. Do not be guided by my postal-delivery address. HENGISTBURY is the nearest post office!!

Do you like the American "country" style of music? If so you should buy the L.P. reissues by Old Timey records of Post Box 5073 of Berkeley 5, California. These are limited editions containing excellent examples of String Bands, Ballads and Songs. It is refreshing to hear these genuine items recorded before the 'big business' of 'country and western' spoiled things. From the stable come the genuine 'blues' and 'zydeco' records on Arhoolie and Blues Classics records which I recommend to those interested in these things. Again, these are limited editions.

When in your Woolworths or W.H. Smith's, do not miss the cheap L.P.s of Elizabeth Schuman and transcriptions of piano-roll music by such as Reginald de Koven, Faure, Leoncavallo, etc. A bargain at ten shillings. Mentioning piano reminds me of a great concert at Southampton a few weeks ago by jazz pianist Earl Hines. I shall be very pleased if I reach my sixties with fingers as supple as his. He was very interesting to gossip with during the interval, even though it cost me a couple of whiskies!

CONGRATULATIONS to Member Edward Broad and his good lady Avril Benn who were married earlier this year. We wish them long lives full of happiness.

Now to a sad note. . . I learned only a short while ago of the death of Mr. Arthur Gallop of Bristol. He is one of the veterans of cylinder-collecting. Not only did he make his own collection, but he was always - right to the end - ferreting around the countryside finding cylinders. Many of us are grateful to him for having found for us an elusive item. We shall miss him.

One wonders why the talking machine industry was so fraught with litigation. In life, the discovery of one man leads on to the improvements or innovations of another. Niepce and Daguerre led to Fox-Talbot and Herschel, who in their turn led on to Kodak, via Eastman. Or to think of a more modern example the discoveries of Plank, Ehrenbaum and Reuter led the way for Clarence Birdseye and his well-known packs of frozen foods. None of these people involved their lives with years of Court cases. Some people have the ideas and others put them to practical application and sometimes reap financial benefit. In our own field of interest one has read recently letters to the press by the descendants of Charles Cros claiming his prior discovery that sound could be recorded. However, it was Edison who put it to practical application - but I do not infer for one minute that he merely copied Cros - far from it. Following Mr. Berliner's articles explaining his grandfather's case, I was reminded by Mr. W. Pearson of Birmingham of Edison's prior patents. As evidence he quotes from "Tinfoil to Stereo". As we have read Mr. Berliner's essays in these pages we will print Mr. Pearson's quotations to vindicate the other side of the picture, but no further of our valuable space will be devoted to this discussion -- you must argue it among yourselves privately.

Quotation One. Subject- Disc Reproducing machines.

"In the foundation patent applied for 24th. December 1877 Edison had said - "It is obvious that many forms of mechanism may be used to give motion to the material to be indented. For Example a revolving plate may have a volute spiral."

Also in his important British Patent No. 1644 of 24th. April 1878 which had been applied and granted before any other phonographic patent to any other person, Edison had said, - "The phonogram (an earlier name for record) may be in the form of a disc, a sheet, and endless belt or strip, and the marks are to be either in straight lines spiral zig-zag or in any other convenient form."

It is evident therefore that contrary to the popular impression that had been prevalent for so many years, Edison could have engaged in the manufacture of disc phono-

graphs and records whenever he wished. Moreover in one of his later patents, which he had been granted, Edison had claimed - "A graphic sound record on a disc-like or cylindrical blank formed of a sinuous groove of substantially uniform depth and width as distinguished from a phonograph whereon these dimensions of a record groove are not uniform".

As has been observed previously Edison had built an experimental spring-motor disc phonograph in 1878. A completely designed disc machine was included in his British patent of that year.

However, for many years, Edison was firmly convinced that the technical superiority of the cylinder as a moving surface would ultimately result in a public preference for it, insuring as it did a constant speed beneath the recording and reproducing stylus.

Quotation two. Subject - Microphones.

Within a few years Edison was granted upwards of forty patents dealing with telephonic improvements, including not only the vital carbon button transmitter, but also several basic types of microphones still used (in improved forms) in radio, television and sound films today. These include the dynamic, condenser and electrostatic types.

Edison had already applied for a patent for the carbon button transmitter before Berliner. Twenty-five years later the Federal Court adjudged finally the patent granted to Berliner as null and void as anticipated by that of Edison.

Certain historians of the telephone, and even supposedly impartial and well informed cyclopedists, are still perpetuating the monumental historic error of citing Berliner as the inventor of the 'Microphone' and the carbon button transmitter."

Your Secretary has seen many books of interest to those who like to know of the background of the music and entertainments enjoyed on records. These must be reviewed in the next issue - as well as an unusual book which has arrived from Poland.

International Postal Reply Coupons are valid only for the value of one stamp of the amount needed to send a standard letter to the country from whence the reply coupon came.

Our cover and inner page reproduce a two-sheet catalogue of the PANTOPHONE company about which nobody knows anything! Can someone shed some light. Monsieur Décollogne of Paris has seen no previous reference to Pantophone. One wonders if it was absorbed by Pathe who had some disc machine similar. We are grateful to E.M.I. Ltd. for permission to reproduce the leaflet. We thank also Rev. Colin Marr for the loan of the Edisonia catalogue which we have reprinted and which is advertised on another page.

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WANTED

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Robin Hayden. Wych Elms. Jaspers Green, Panfield, Braintree, Essex.

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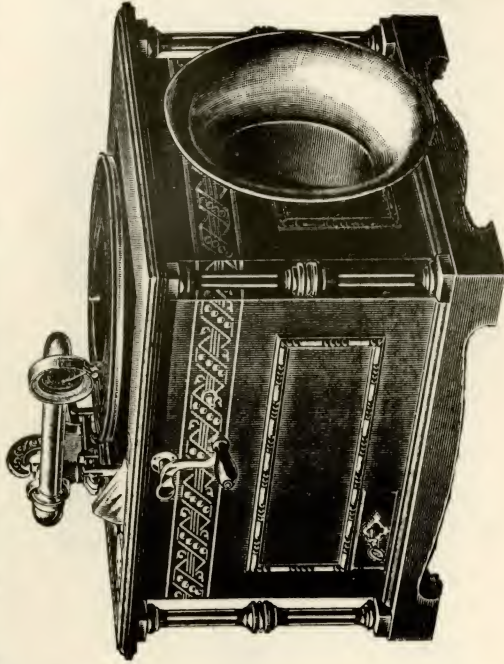
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